

# BY ORDER OF ADMINISTRATRIX

# THE ARTISTIC FURNISHINGS AND EMBELLISHMENTS OF THE STUDIO

OF THE LATE

JAMES MARTIN WATERS

TO BE SOLD UNDER THE MANAGEMENT OF

THE AMERICAN ART ASSOCIATION

MADISON SQUARE SOUTH

NEW YORK

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9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES MADISON SQUARE SOUTH, NEW YORK

FROM MONDAY, APRIL 30th, UNTIL THE DATE OF SALE

# ARTISTIC FURNISHINGS AND EMBELLISHMENTS

OF THE STUDIO OF THE LATE

JAMES MARTIN WATERS

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
ON THURSDAY AFTERNOON
MAY 3rd, 1917

AT THE AMERICAN ART GALLERIES BEGINNING PROMPTLY AT 2:30 O'CLOCK

506



## CATALOGUE

OF THE

# ARTISTIC FURNISHINGS AND EMBELLISHMENTS

OF THE STUDIO OF THE LATE

JAMES MARTIN WATERS

TO BE SOLD
AT UNRESTRICTED PUBLIC SALE

BY ORDER OF

MARGARET W. WATERS, Administratrix

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH

ON THE AFTERNOON HEREIN STATED

THE SALE WILL BE CONDUCTED BY

MR. THOMAS E. KIRBY

AND HIS ASSISTANT, MR. OTTO BERNET

OF THE

AMERICAN ART ASSOCIATION, Managers

MADISON SQUARE SOUTH

NEW YORK



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

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- 1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.
- 2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.
- 3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

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Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

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AMERICAN ART ASSOCIATION,

American Art Galleries,

Madison Square South,

New York City.

# **CATALOGUE**

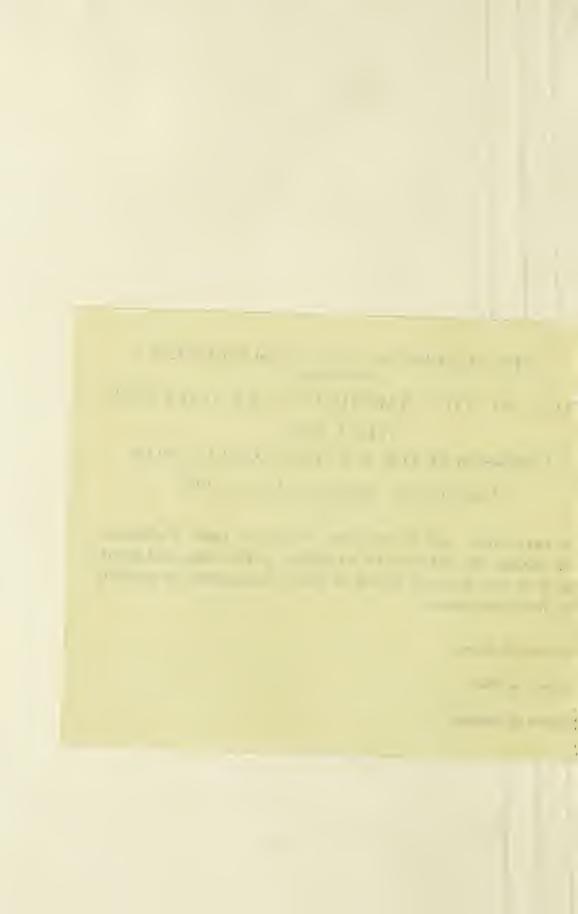


# THE AMERICAN ART ASSOCIATION MANAGERS SALE AT THE AMERICAN ART GALLERIES THE LATE JAMES MARTIN WATERS COLLECTION

Afternoon of Thursday, May 3, 1917

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

Purchaser's Name	·
Address in Full	
Amount of Deposit	



# SALE THURSDAY AFTERNOON

MAY 3, 1917

#### AT

# THE AMERICAN ART GALLERIES

## BEGINNING AT 2.30 O'CLOCK

1—Italian Majolica Drug Vase of the Seventeenth Century

Pear-shaped body, cylindrical neck and flat-looped handle. Decoration on a blue ground with scrolled acanthus leaves and flowers in yellow, green and white reserve. Spout missing.

Height, 8½ inches.

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2—Italian Majolica Drug Vase of the Seventeenth Century

Pear-shaped bodies, cylindrical necks, bird's-head spouts and flat-looped handles.

Decorated with oval medallions occupied by figures of St. Francis and heraldic eagles, surrounded by floral and leaf scrollings and with names of drugs. (One spout missing.)

Height, 91/2 inches.

3—Pair of Italian Majorica Drug Vases of the Eighteenth Century

Pear-shaped bodies, cylindrical necks, straight spouts and flat-looped handles.

Decorated with round and pointed medallions occupied by figures of St. Francis and heraldic eagles on yellow grounds, surrounded by flower and leaf scrollings, and with names of drugs.

4—Pair of Italian Majolica Drug Vases of

Pear-shaped bodies, cylindrical necks, straight spouts and flat-looped handles.

Decorated with oval medallions, occupied, on yellow grounds, with figures of St. Francis and heraldic eagles, surrounded by floral scrollings, and one with name of drug. (One faulty.)

Height, 9½ inches.

5—PAIR OF ITALIAN MAJOLICA DRUG VASES OF

Pear-shaped bodies, cylindrical necks, straight spouts and flat-looped handles. Decorated with oval medallions occupied, on yellow ground, with figures of St. Francis and heraldic eagles, surrounded by floral scrollings and names of drugs. (One faulty.)

Height, 91/2 inches.

7. Banners

6-PAIR OF ITALIAN MAJOLICA ALBARELLI OF THE SEVENTEENTH CENTURY

Cylindrical shape, with incurved sides. Decorated with oval medallions occupied by nude figures and warrior's head respectively, and with scrolled acanthus-leaf borders.

Heights, 91/2 and 10 inches.

7—Two Italian Majolica Vases of the Sev-ENTEENTH CENTURY

One albarello-shaped, with oval medallions occupied by figure of St. Francis and heraldic eagle and name of drug; one, reversed pear-shape, with scrolled decoration and name of drug in blue. (One faulty.)

Heights, 61/2 and 7 inches.

8—Italian Majolica Plate of the Eigh-TEENTH CENTURY

Circular, with flat rim, painted, both rim and interior, with landscape and ruin subject in the style of the period. Framed.

Diameter, 91/4 inches.

9—Italian Majolica Plate of the Seven TEENTH CENTURY

/ 0 c Circular, with flat rim. Decorated, in blue, green and yellow, as to the interior, with a circular medallion surrounded by carnation blossoms and containing the bust portrait of a woman, and as to the rim, with acanthus scrollings and flowers. (Chipped and cracked.)

Diameter, 91/2 inches.

10—Two Italian Majolica Albarelli of the Seventeenth Century

Cylindrical bodies with incurved sides. Decorated with oval medallions, one occupied by a warrior's head, one by a half-figure of a female martyr, in flames and with bands of guilloche and leaf patterning, all in brown and colored enamels. (Repaired.)

Height, 11 inches.

11—Italian Majolica Deep Plate of the Sixteenth Century

Circular, with flat rim. Invested with a heavy white glaze and decorated in yellow, red, green and blue, the center with a female figure in classic robes carrying a basket of flowers, and the rim with a border of trefoils and blossoms, interrupted by two five-lobed rosettes.

700/10- Jar- Jar- Johnsonson 700/10- - N.H.-blark 12—ITALIAN BINDING OF THE EIGHTEENTH
CENTURY

Of reddish brown morocco leather, tooled in gold with a shield of armorial bearings surmounted by a Cardinal's hat and surrounded by scrolled borderings. Doublures of old marbled paper.

Length, 12 inches; width, 9 inches.

13—Italian Enamel Painting on Porcelain of the Sixteenth Century

Head of a "Mater Dolorosa," showing the Virgin in blue robe, with rayed halo, her breast pierced by a sword. In old ebonized frame, surrounded by carved and gilt wood frame, with gilt metal pediment of later date.

Height, 5 inches; width, 3% inches.

14—Italian Marble Inkstand of the Seventeenth Century

Molded basin-shaped stand of yellow-veined marble on a shaped purple marble foot and square black marble base. Top of molded gray marble, with three circular openings.

Height, 41/4 inches length, 21/2 inches.

15—EGYPTIAN STONE SCULPTUID OF THE NINTH
DYNASTY

Head of a royal personage, with beard and head-dress.

Height, 41/2 inches.

Portrait head of man with mustache and beard, wearing a head-dress with falling ear-lappets. Mounted on square base of green marble.

Height, 11 inches.

17—Pair of Italian Bronze Knockers in the
Style of the Sixteenth Century
Formed as coiled snakes and invested with a green patina.

Height, 71/4 inches.

18—Pair of Italian Bronze Knockers in the Style of the Sixteenth Century

Formed as grotesque masks from which depend figures of nymphs and bearded men supporting mythical monsters.

Height, 20 inches; width, 11 inches.

Rectangular shape, formed of iron wire, in a pattern of scrollings and pointed leaf medallions with a twisted wire bordering.

Height and width, 211/2 inches.

20—Persian Dagger of The Seventeenth Century

Curved and grooved blade, the handle inlaid with mother-of-pearl, ebony and green jade; leather, brass mounted, scabbard.

Length, 19 inches.

#### MICHEL ANGELO

(1475 - 1564)

21—Pen-and-ink and Bistre Wash-drawing

BY MICHEL ANGELO

A design for a bronze shield. The design shows a central oval medallion enclosed by strapwork, occupied by the figure of a sculptor exhibiting to a patron a statue and an Egyptian obelisk and surrounded by symbolic nude human figures, masks and festoons of flowers and fruits. In gold-tooled leather case, lined with crimson velvet and accompanied by a shield of wrought and repoussé steel made after the design.

Diameter of sketch, 20 inches. Diameter of shield, 21 inches.

Note: The pen-and-ink design was formerly in the collection of Mariano Fortuny, the painter, and subsequently in that of his pupil, Professor Atillio Simonetti. From him it was purchased by Mr. Waters. The shield was commissioned by Fortuny to be made after the original design.

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22—ITALIAN HALBERD OF THE SIXTEENTH
CENTURY

Three-pronged pointed blade in copper socket. Shaft partially covered with leather and studded with brass-headed nails and gold thread tassel.

Length, 8 feet.

23—Italian Ceremonial Spear of the Sixteenth Century

Pointed blade, the pointed shaft covered with old crimson velvet studded with brassheaded nails.

Length, 8 feet.

24—HANGING BRASS LAMP IN THE ITALIAN STYLE OF THE SEVENTEENTH CENTURY

Pear-shaped bowl, repoussé in a design of oval medallions and acanthus leaves, suspended by three brass chains from a repoussé medallion.

Height of lamp, 14 inches.

25—Italian Brass Standard Lamp in the Style of the Seventeenth Century Rod standard, with scrolled loop carrying handle and molded quatrefoil base. Adjustable lamp, with four wick nozzles, snuffers and extinguisher on chains.

Height, 25 inches.

E. C. Kline

26—TIFFANY FAVRILE GLASS ELECTRIC LIGHT GLOBE

Pear-shaped, of green Favrile glass veined with brown. Fitted for electric light.

Height, 21 inches; diameter, 14 inches.

27—Two Tiffany Favrile Glass Electric Light Globes

Pear-shaped, of iridescent Favrile glass. Covered with wire reticulation and decorated pierced tinsel gilding and rings of ambre-colored glass. Fitted for electric light.

Heights, 14 and 16 inches; diameters, 9 and 10 inches.

28—Set of Seven Tiffany Favrile Glass Electric Light Globes

Pear-shaped, of iridescent Favrile glass.

Covered with wire reticulations and decorated with panels of pierced tinsel and gilding. Fitted for electric light.

Height, 17 inches.

29—TIFFANY FAVRILE GLASS ELECTRIC LIGHT
GLOBE

Globular shape, of amber-colored veined iridescent Favrile glass. Fitted for electric light.

Height, 171/2 inches; diameter, 16 inches.

Our Eselle

30-ITALIAN CUT VELVET TABLE COVER OF THE SIXTEENTH CENTURY

Cream-colored silk ground, with diapered patterning of palmette-shaped flowers and interlacements in cut crimson velvet. Edged with gold galloon.

Length, 3 feet 3 inches; width, 2 feet 6 inches.

31—ITALIAN SILK BROCADE CHASUBLE OF THE SEVENTEENTH CENTURY

Cream-colored silk ground, brocaded in colored silks with a scroll and floral spray patterning. Edged and paneled with gold lace.

32—French Silk Brocade Chasuble of the EIGHTEENTH CENTURY

Chasuble of a blue silk ground, brocaded with floral sprays and with an applied escutcheon of gold and silk embroidery. Paneled with gold galloon.

33—ITALIAN EMBROIDERED ALTAR FRONTAL OF THE SIXTEENTH CENTURY

Rectangular shape. Embroidered in colored silks in a couched satin stitch and on a ground embroidered in a basketwork pattern with scrolled tulip and other blossoms, long-tailed birds and a center medallion of the Angel driving Adam and Eve out of Paradise. Edged on three sides with gold and silver lace.

Height, 3 feet 9 inches; length, 5 feet 10 inches.

34—Italian Silk Brocade Piano Cover of the Seventeenth Century

Cream-colored ground, brocaded in colored silks with a pattern of alternate green and rose stripes, with detached floral sprays between.

Length, 6 feet; width, 4 feet 11 inches.

35—PAIR OF ITALIAN SILK DAMASK HANGINGS

Of crimson silk damask, edged and paneled with gold galloon and finished with gold fringe.

Length, 7 feet 6 inches; width, 2) feet 1 inch.

36—Pair of French Carved Wood and Gilt Frames of the Eighteenth Century Circular frames of molded and carved wood.

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Piameter, 5 inches.

37—Pair of Carved Wood and Gilt Italian Chair Finials in the Style of the Seventeenth Century

Pierced and carved S and acanthus-leaf scrollings.

38—Italian Carved and Gilt Wood Finial in the Style of the Eighteenth Century

Pierced and carved in a double acanthusleaf scroll design.

Height, 8 inches; width, 9 inches.

39—Italian Carved Wood and Gilt Candlestick in the Style of the Eighteenth Century

Baluster-shaped, with acanthus-leaf scrollings on a triangular base supported by scrolled acanthus leaves.

Height, 16 inches.

40—Pair of Italian Carved Wood and Gilt Frames of the Seventeenth Century

Rectangular frames, surrounded by pierced and carved acanthus-leaf scrollings and heads of Putti.

Height, 13 inches; width, 9 inches.

41—Carved and Gilt Wood Italian Bracket of the Eighteenth Century

Shaped and molded oblong shelf supported by the head of a Putto surrounded by pierced and carved pointed-leaf scrollings.

Height, 14 inches.

42—Pair of Italian Carved Wood and Gilt Mirror Frames in the Style of the Sixteenth Century

> Oval frames, with cherubim heads with turned and carved baluster-shaped stems on shaped and voluted bases.

> > Height, 19 inches.

M. D. Faul

43—PAIR OF ITALIAN CARVED AND GILT WOOD MIRROR FRAMES IN THE STYLE OF THE SEVENTEENTH CENTURY

Escutcheon-shaped, with molded frames and pierced and carved rococo scrollings and volute. Modern mirrors.

Height, 20 inches.

44—Pair of Italian Carved Wood and Gilt Wall Brackets

Shaped as figures of Mer-children holding cornucopiæ and with fishes' tails intertwined, in the style of the seventeenth century. With eight electric-light candles.

Height, 10 inches; width, 21 inches.

45—Italian Carved and Gilt Wood Escurcheon of the Eighteenth Cen-

TURY

Oval molded medallion, with carved coatof-arms surmounted by a heraldic helmet bordered by acanthus-leaf scrollings with a grotesque mask below. Regilt.

Height, 211/2 inches; width, 141/2 inches.

Of white wood stained and carved in a Renaissance pilaster design of caryatid figures and pendants of fruit.

Height, 3 feet 9 inches; width, 5 inches.

om Foster

47—Italian Carved and Gilt Wood Architectural Ornament of the Eighteenth Century

Formed as a colossal head of a cherub with outstretched wings.

Height, 15 inches; width, 68 inches.

48—Italian Pierced, Carved and Gilt Wood Cresting

Consisting of three pierced and carved groups of acanthus-leaf scrollings, volutes and sunflowers, in the style of the seventeenth century.

Height, 12 inches; length, 671/2 inches.

49—Italian Picture Frame of the Sixteenth Century

Of molded and gilt wood, surmounted by a pierced and carved cresting of rococo scrollings, with oval mirror medallion.

Height, 24 inches.

50—Pair of Italian Carved Wood and Gilt Brackets of the Eighteenth Cen-

Pierced and carved design of rococo scrollings, with shells and semicircular tops.

Height, 25 inches.

51—Italian Carved Wood and Gilt Frame of the Seventeenth Century

Rectangular frame, surrounded by pierced and carved acanthus-leaf scrollings and heads of Putti.

Height, 21 inches; width, 19 inches.

52—Pair of Italian Carved Wood and Gilt
Wall Hangings of the Seven-

Shaped as masks, flanked by voluted acanthus-leaf scrollings.

Height, 21 inches; width,  $29\frac{1}{2}$  inches.

53—Pair of Italian Carved, Painted and Gilt Wood Escutcheons

Pointed oval heraldic shields, carved with coats-of-arms surrounded by scrolled and voluted leaves surmounted by tasseled hats with four-winged cherubim below.

Height, 28 inches; width, 19 inches.

54—Pair of Italian Pierced, Carved and Gilt Wood Crestings of the Eighteenth Century

- Central ribbed shells, flanked on either side by scrolled acanthus leaves and branches of berries.

Height, 13 inches; length, 32 inches.

55—Italian Carved Wood and Gilt Frame of the Seventeenth Century

Escutcheon-shaped molded frame, surmounted by pierced and carved volutings, scrolls and pendants, with grotesque mask below and rayed "shell" above.

Height, 35 inches; width, 21 inches.

56—Italian Carved Wood Frame of the Eighteenth Century

Rectangular frame, carved with husk patterning and surrounded by pierced and carved acanthus-leaf scrollings. Regilt.

Height, 35 inches; width, 29 inches.

57—PAIR OF FRENCH PYERCED, CARVED AND GILT WOOD MIRROR FRAMES OF THE EIGHTEENTH CENTURY

Rectangular molded frames, carved in a bead and reel pattern, with pierced shells, masks, floral sprays and knots of ribbon above, and scrolled apron below. Original mirrors.

Height, 48 inches; width, 30 inches.

75° — Covered with crimson silk rep, finished with gold fringe.

59—Pair of Italian Carved and Gilt Wood Side Stools in the Style of Louis XV

Shaped tops, with apron on three sides carved with shells and scrolls. Cabriole legs with floral carving at knees and voluted feet. Carved, scrolled cross-stretcher, with gadrooned finial at intersection. Tops covered with embroidery on a couched silk ground in colored silks and silver thread, of baskets of fruits and doves surrounded by floral scrollings.

Height, 24½ inches; length, 21½ inches; width, 18 inches.

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60—Pair of Italian Carved and Gilt Wood Side Stools

Similar to the preceding.

61—PAIR OF ITALIAN WALNUT ARMCHAIRS IN THE STYLE OF THE SIXTEENTH CENTURY

High upholstered backs, with shaped tops, curved and voluted arms on tapering square baluster supports, tapering square baluster legs, side rails and cross stretcher. Seat and back upholstered in crimson silk damask edged with gold galloon.

62—Pair of Italian Walnut Armchairs in the Style of the Sixteenth Century

Square backs, with carved and gilt finials, curving molded and voluted arms on turned baluster supports, turned baluster legs, with turned spindle front and side rails. Seats and backs upholstered in red silk damask edged with gold galloon.

63—PAIR OF OAK ARMCHAIRS

Backs with back rail carved and pierced in a rococo scroll design, voluted side supports and heavy carved and voluted arms on cabriole supports. Carved apron and carved and scrolled feet. Seats and backs upholstered in green silk damask, the latter with applied armorial escutcheon embroidered in gold and velvet.

64—Italian Walnut Dantesca Chair of the Seventeenth Century

Curved U-shaped legs and arm supports, with carved and rosetted arms and longitudinal side stretchers, with lion's paw terminations. Seat and back rest of old leather.

65—Italian Walnut Pedestal in the Style of the Seventeenth Century

Sgabello form, with square molded top. The sides are lyre-form, enclosed by voluted scrolls and carved on the front with a hanging pendant of laurel leaves and a lion's head. On lions' paw feet. Partially gilt.

Height, 49 inches.

66—Italian Carved and Gilt Wood Corner Console in the Style of Louis XV Shaped and molded top of red-veined marble, with carved and pierced apron in a design of C-shaped scrolls, on two cabriole-shaped supports carved with shells, scrolls, acanthus leaves and floral branches on acanthus-leaf scrolled feet, with stretcher of shell design.

67—Italian Carved Walnut Console, Partly

OF THE SEVENTEENTH CENTURY

Shaped, bowed and molded top of green-veined marble. Supported by a seventeenth century carving of a half caryatid figure of a bearded man with two arms raised, in walnut treated with an artificial metallic patina. The figure is surrounded by boldly scrolled acanthus leaves of a late date. On shaped and molded base and velvet-covered stand.

Height, 29 inches; width, 52 inches; depth, 23 inches.

Oros

E. C. Klini

68—Italian Painted and Gilt Wood Cassone in the Style of the Seventeenth Century

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Oblong shape; with hinged and molded lid carved with bands of guilloche ornamentation and fluted and astragalled apron. The front is divided into two panels, surrounded by guilloched moldings and occupied by carved oval scrolled medallions separated by panels of a woman's head and flanked by grotesque masks. The base is fluted and the feet are carved as lions' paws. Painted in black and gold.

Height, 2 feet 2 inches; length, 6 feet; depth, 1 foot 11 inches.

69—Italian Walnut Cassone of the Six-

Oblong shape, with hinged lid having a single panel bordered by deep molding carved with gadroonings and water-leaf patternings. Front of single panel bordered with carved molding and flanked by caryatid figures of Putti with musical instruments. On deep acanthus-leaf and scroll carved base with side supports shaped as grotesque lions' heads. Has been converted into a seat with velvet-covered cushion, the severed lid serving as back, and a leather-covered foot rest added.

Height, 2 feet 4 inches; length, 5 feet 6 inches; width, 2 feet 4 inches.

N. H. Clarke

70—French Walnut Cabinet in the Style of the Sixteenth Century

Rectangular shape, in two portions. The upper part arranged as a cupboard with hinged door flanked by two panels, the stile between enriched by planted carved projecting Gothic columns. Fronts of door elaborately carved in high relief with a subject of a huntsman attacking a wild boar, the side panels carved with birds, animals and scrolled foliage. The lower part on four octagonal columnar supports arranged with a drawer with carved front and bracketings and a stretcher shelf supported on shaped brackets. Strap hinge and lock escutcheon of wrought iron.

Height, 5 feet 4 inches; width, 3 feet 3 inches; depth, 1 foot 5 inches.

71—Pair of Italian Walnut Figures of the

SEVENTEENTH CENTURY

Two seventeenth century figures of nude Amorini carved in walnut, standing, with uplifted arms, on a rocky base. These figures are surmounted with three corner shelves with richly carved walnut aprons and supports of a later date, surmounted by figures of Amorini and arranged so as to form étagères. On molded shaped bases and velvet-covered stands.

72—ITALIAN CARVED AND GILT WOOD TOR-CHÈRE IN THE STYLE OF THE SIX-TEENTH CENTURY

Baluster-shaped column, carved with acanthus leaves, gadroonings and flutings and with four-winged cherubim. Supported on triangular base with oval drapery hung medallions and three winged female-headed gryphons at the angles. Circular and gadrooned top, fitted for three electric candles.

Height, 6 feet 6 inches.

73—ITALIAN CARVED AND GILT WOOD FRAME
MANTEL MIRROR OF THE EIGHTEENTH
CENTURY

Oblong trefoil-shaped, with molded frame carved with flutings and surrounded by scrolled acanthus leaves, on molded side supports.

Height, 29 inches; length, 70 inches.

74—Bronze Smoker's Table Valvy Gras

Circular top, with deep apron of lotusleaf pendants, on three legs with large lions' paw feet. Invested with a green patina and with a top of plate-glass.

Height, 24 inches; diameter, 27 inches.

T. austin

75-Marble Fountain with Bronze Figure Of white Carrara marble. The basin is bowl-shaped, fluted and with four cherubims carved in high relief; the shaft is balustershaped, fluted and carved with acanthus leaves, on a square-shaped pedestal with voluted consoles at the angles and panels carved with dolphins. The figure represents an Amorino holding a dolphin in bronze, with a green patina.

Height, 6 feet 10 inches.

In noorigin 76-ITALIAN TERRA-COTTA TEENTH CENTURY

Pear-shaped body, with incurved cylindrical neck. Decorated in the Roman style of the first century B.C., the body with a raised band of guilloche patterning, floral festoons and acanthus leaves, the neck with raised quatrefoil medallions.

Height, 31 inches.

77-ITALIAN MARBLE HEAD IN THE STYLE OF

THE SECOND CENTURY B.C.

Of Carrara marble, larger than life, head of Apollo with curling hair encircled by a fillet. On circular marble pedestal.

Height, 23 inches.

78—ROMAN MARBLE CISTERN OF THE FIRST CENTURY B.C.

Of Carrara marble. Rectangular shape, with fluted and astragalled pilasters at the corners. Carved in high relief, on one side with standing figures of a man and woman between two seated deities, on the reverse side and one end with five nude Amorini bearing between them a floral garland, and at one end with a nude Amorino bearing the club and lion's skin of Hercules.

Height, 22½ inches; length, 37 inches; width, 24 inches.

79—ROMAN MARBLE COLUMN OF THE FIRST CENTURY B.C.

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Of Carrara marble, with spirally fluted shaft, Ionic capital, molded base with pointed leaves at angles and rectangular plinths. Fitted for electric light with Tiffany Favrile glass globe.

Height of column, 4 feet 10 inches.

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80—Italian Marble Column

Made, in Rome, to order to match the foregoing lot.

Height, 4 feet 10 inches.

Mr. Johnston ARBLE COLUMNS OF THE

81—Pair of Italian Marble Columns of the Sixteenth Century

Shafts of Sicilian white marble with gray veinings, with white marble bases and no capitals. Fitted for electric light with Tiffany Favrile glass globes.

Height of columns, 6 feet 2 inches.

Circular top, of variously colored marbles inlaid in a pattern of lozenge-shaped interlacements outlined in black and surrounded by a border of black and white marble, having in the center a circular medallion in Roman mosaic of a flying eagle on a background of a starry sky. This top is supported on a rosewood base of four carved cabriole legs with a carved apron, carved cross stretchers and circular stretcher shelf.

Height, 31½ inches; diameter, 51 inches.

83—Turkish Rug

Bokhara weave. Patterned on a red ground with rows of square medallions occupied by diamond and floral sprays in blue and yellow and separated by interlacements in blue. Inner guard rosetted in red and yellow on a blue ground border of quatrefoil in red in diamond-shaped panels and outer guard of a counterchange trefoil pattern in blue and red.

Length, 9 feet; width, 6 feet 6 inches.

84—Persian Carpet 2. Noorian

Gorevan weave. Red field, with a Saracenic quatrefoil central medallion of a black ground, bordered with blue and occupied by floral medallions in yellow, red and blue. Double inner and outer guards, with red and black grounds and border of pointed-leaf interlacements and floral rosette in red, blue and yellow on a white ground.

Length, 20 feet 8 inches; width, 14 feet 5 inches.

# ITALIAN SCHOOL OF THE XIX<sub>TH</sub> CENTURY

(Ivory)

85-Miniature Portrait of Cardinal Giuseppe Spina Painted in Water

COLORS

The Cardinal, in red robe with lace-bordered tunic, wearing a topaz cross on a gold chain, stands facing the spectator and resting his left arm on the pedestal of a marble bust of Pope Pius VII, dated Sept. 13th, 1823. In the background are shelves of bound books and blue drapery. The Cardinal holds a paper with the initials of the artist, H. N. N.

Height, 51/4 inches; width, 33/4 inches.

# FRENCH SCHOOL OF THE XVIIITH CENTURY

(Canvas)

GALANTE" James L. Brew 86—"Fête

Painted in oils in the manner of Watteau. On the left a youth, in red jerkin and blue breeches, is dancing a minuet with a woman in a yellow robe to the music of a hurdygurdy played by a seated figure on the extreme left. A seated woman with an open book of music is singing. On the right, a maid-servant and a tray, with a pitcher and cups. In the background, a landscape with a river and hills. Blue cloud-flecked sky.

Height, 151/2 inches; length, 19 inches.

#### JOHANN GEORG MEYER

(MEYER VON BREMEN)

(1813 - 1886)

87-"HE'LL BE GOOD" W. Slaman Gru In his workroom, the walls of which are hung with tools, sits the village tinsmith, in leather apron and wearing a dark stocking cap, hammering on a sheet of tin resting on the stake anvil before him. A young girl in peasant costume of red skirt, yellow

bodice and red cap raises her hand with an appealing gesture as she leads a barefooted schoolboy, evidently her brother, to make amends. Through an open doorway in the background is seen the figure of a peasant-woman busy with her household tasks.

Signed in the lower right-hand corner "Meyer von Bremen," and dated 1865.

Height, 21 inches; width, 16 inches.

# FRENCH SCHOOL OF THE XVIII<sub>TH</sub> CENTURY

(Canvas)

88—"Fête Galante" Zo Z Brelle

Painted in oils in the manner of Watteau. Under a cluster of trees on the right a group of merrymakers are seated. One plays a pipe, to which a youth in a red costume and a maiden in a gray robe are dancing. Behind them is a girl on a swing. In the landscape background are the church spire and roofs of a village. Blue sky, with white clouds.

Height,  $16\frac{1}{2}$  inches; length,  $24\frac{1}{2}$  inches.

## K. TRÖGEN

(Munich School)

In the interior of a room with white walls, lit by a deeply recessed mullioned window, a peasant woman in dark gray costume and black cap is helping her child to ward off the advances of a black and white cat on the bowl of bread and milk the child is eating. On the table are an earthenware bottle and overturned flask, and in the foreground a spinning wheel. In the background a wooden cupboard and a painted

Signed in the lower right-hand corner, "K. Trögen," and dated "München, 1879."

Height, 23 inches; width, 17 inches.

#### AFTER RAPHAEL SANZIO

(1483 - 1520)

90—"ST. CATHERINE"

clock.

Half-length figure of the Saint in a loose robe of pale green edged with amber color. She gazes upward with a rapt expression of devotion, her left hand, with outstretched fingers, pressed to her bosom, her right handholding a palm-branch. Dark background. Some differences in detail suggest this being an old copy.

Height, 27 inches; width, 221/2 inches.

# FRENCH SCHOOL OF THE XVIII<sub>TH</sub> CENTURY

(Canvas)

Painted, in oils, after the manner of Boucher. In one panel two Amorini are playing on pipes, while another sings from an open book of music. In the other an Amorino plays on a lyre, while one of his companions prepares to crown him with a floral wreath as another sings to his accompaniment. Oval shape, in gilt frames.

 $Height, 24\frac{1}{2}$  inches; length,  $33\frac{1}{2}$  inches.

F-189

#### AUGUST F. A. SCHENCK

(1828 - 1901)

92—"Sheep"

In the foreground a flock of sheep are seen huddling together as though for mutual protection. In the distance is seen the figure of the shepherdess in German peasant costume with a long distaff under her arm and twirling a spindle. Background of gray rocky hills and blue sky.

Signed in the lower right-hand corner, "Schenck," with the date "1867."

Height, 193/4 inches; length, 301/2 inches.

# FRENCH SCHOOL OF THE XVIIITH **CENTURY**

(Canvas)

Henry Lyn 93—"CUPID AND HIS COMPANIONS" Painted, in oils, after the manner Boucher. In one panel Cupid, seated in the center, holds his lighted torch in one hand and in the other his bow, of which he defends the possession with one of a group of Amorini who surround him. One of these holds Cupid's Dove, another a basket of flowers. In the other panel Cupid sits and watches an Amorino who aims with a bow outside the picture. Oval shape, in gilt frame.

Height, 241/2 inches; length, 331/2 inches.

E. Tilme

#### J. DILLON

(CONTEMPORARY AMERICAN)

94—"CHRYSANTHEMUMS"

On the top of a gray-painted table are a Venetian glass vase, a white bowl on a carved stand and a blue and white decorated vase. These are surrounded by a group of carelessly disposed flowers, chiefly chrysanthemums. White, yellow and dark purple. Dark background.

Signed in the lower right-hand corner, "J. Dillon." Height, 18 inches; length, 44 inches.

## VENETIAN SCHOOL OF THE XVIITH CENTURY

(Canvas)

95—"THE VISIT OF MINERVA TO THE FORGE OF

Vulcan"

Minerva, seated on the right, clad in a diaphanous robe, places her foot on a shield and holds the hilt of a sword in her left hand. Her right hand is raised as she gesticulates to Vulcan, who, seated on the left, points to the shield at his foot. In the background are figures of attendants. heavy carved wood and gilt frame.

Note: This exceedingly decorative picture was purchased from a private collection in Florence.

Height, 8 feet; width, 7 feet.

## ROMAN SCHOOL OF THE XVIITH CENTURY

(Canvas) a. L Brelel

96—"THE SLEEPING END

Endymion, with closed eyes and nude, save for a purplish mantle thrown around him, is seated on the right, while Venus, flying through the air, embraces him. Below are winged Amorini pointing upwards at her. There is a landscape background. carved, painted and gilt frame.

Height, 4 feet 6 inches; length, 7 feet.

97—FLORENTINE CARVED, FAINTED AND GILT
WOOD ARCHWAY IN THE STYLE OF
THE SEVENTEENTH CENTURY

Architecturally treated round-arched and framed doorway, with keystone formed as grotesque mask, surmounted by heavy molded cornice and flanked by two Doric pilasters, with paneled shafts carved with festoons of fruits with knotted ribbons carved in high relief. Above are two Ionic pilasters enriched with cherubim and scrollings carved in relief. Gilded on an olivegreen painted ground. The archway is fitted with a modern plate-glass mirror.

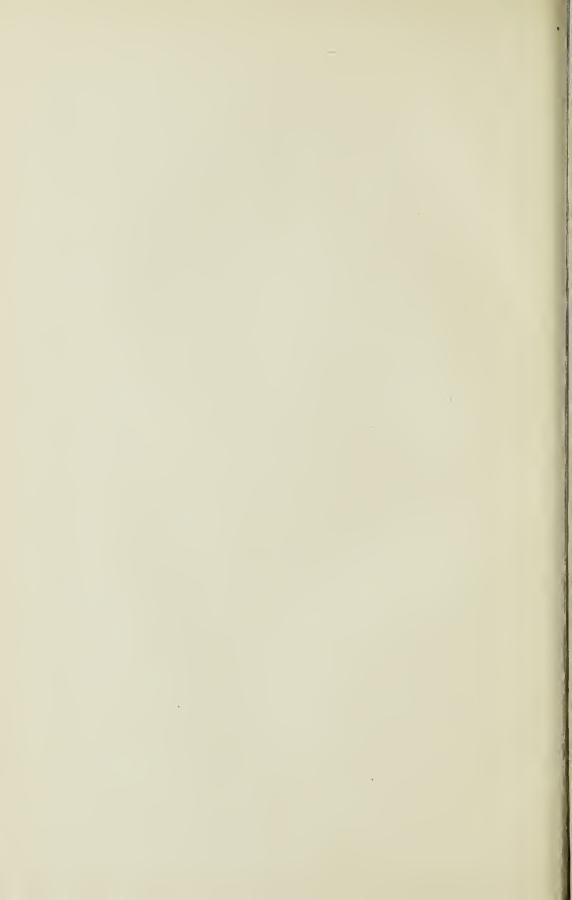
Height, 11 feet 3 inches; width, 6 feet 6 inches.

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